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1991–1992
SEASON

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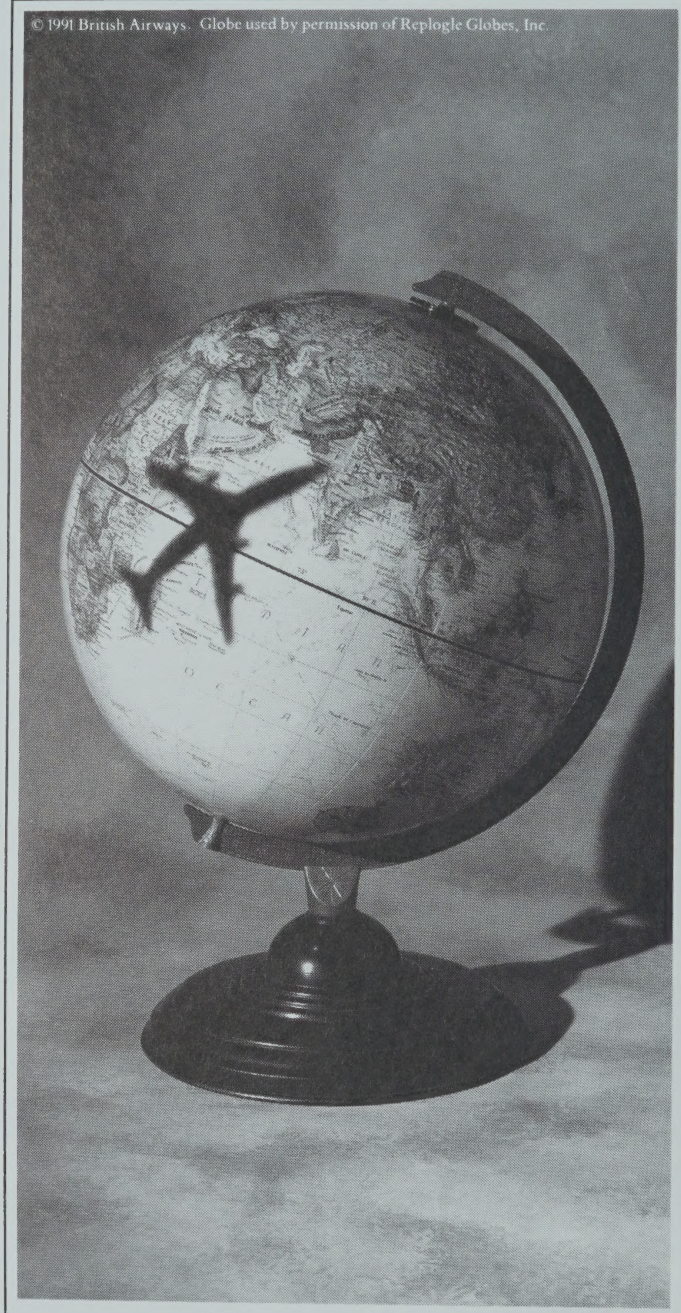
ARTISTIC DIRECTOR



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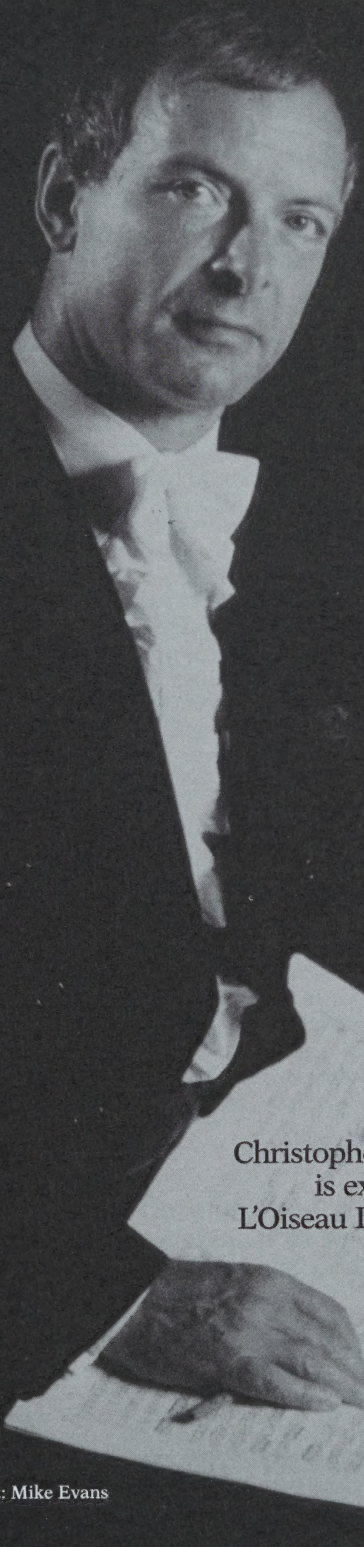

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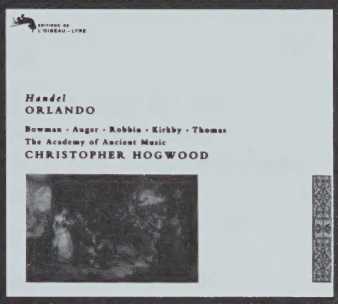

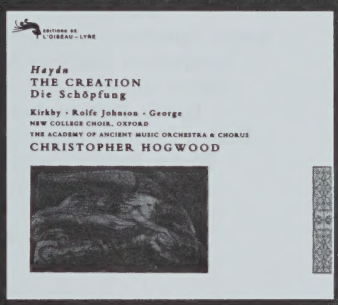

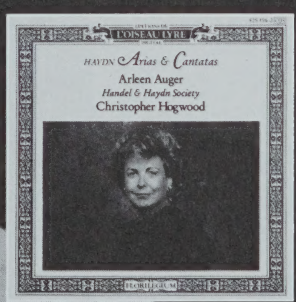

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Handel & Haydn Society
Christopher Hogwood, Artistic Director
One Hundred Seventy-seventh Season

1991-1992 Concert Series at Symphony Hall

Friday, October 4, 1991 at 8 p.m.
Sunday, October 6, 1991 at 3 p.m.
Symphony Hall, Boston
Christopher Hogwood, Conductor

Wolfgang Amadeus Mozart (1756–1791)

Symphony No. 40 in G minor, K.550
Molto Allegro (8 mins.)
Andante
Menuetto –Allegretto
Allegro assai
34 mins. total

Intermission

Requiem, K.626
Edited by C.R.F. Maunder

Soloists:
Carole Haber, *soprano*
Eleanor Kelley, *mezzo-soprano*
Gregory Cross, *tenor*
David Evitts, *baritone*
50 mins. total

This concert is being recorded and produced by WBUR 90.9 FM for national broadcast through American Public Radio, with major support from Bose ®Corporation. It will be broadcast in Boston on WBUR at 8 p.m. on December 5, 1991.

The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

H&H

Christopher Hogwood, *Artistic Director*

ONE HUNDRED SEVENTY-SEVENTH SEASON, 1991-92

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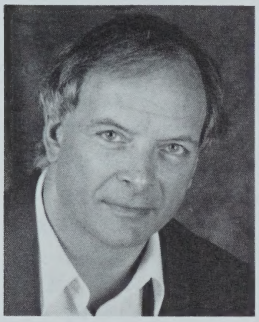
CHRISTOPHER HOGWOOD, H&H ARTISTIC DIRECTOR

Christopher Hogwood is one of the world's most active conductors and a highly successful recording artist for London/L'Oiseau-Lyre. The founder of the Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music on instruments appropriate to the period, he now shares with that orchestra a busy schedule of performances and numerous best-selling recordings. In addition, he is Director of Music for the St. Paul Chamber Orchestra.



Mr. Hogwood has conducted a number of the world's great orchestras, including the Berlin Philharmonic, the Los Angeles Philharmonic, and the Cleveland, Chicago, Boston, and Washington symphony orchestras. Since Mr. Hogwood joined H&H, it has reclaimed its position as one of the most prominent musical ensembles in the nation by assembling a pre-eminent period instrument orchestra, maintaining an exceptional chorus, and reaching new audiences through tours and recordings.

CAROLE HABER, SOPRANO

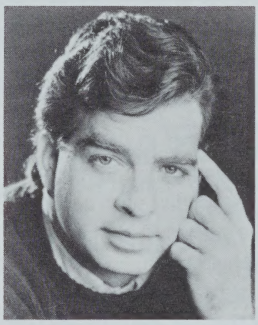
Carole Haber makes her Symphony Hall debut with these performances of Mozart's *Requiem.* Her operatic debut as Queen of the Night won praise in *The New York Times, Newark Star Ledger,* and *High Fidelity* magazine. Ms. Haber makes her home in Boston, and has performed locally as a soloist with the New Bedford Symphony, Nashua Symphony, Newton Choral Society, Heritage Chorale, and others. She is a winner of the Eleanor Steber Music Foundation Award and the Washington International Competition.

ELEANOR KELLEY, MEZZO-SOPRANO

Eleanor Kelley began singing professionally in 1986, and was recently praised in *Opera News* for performances of Cherubino and Meg Page at the Lake George Opera. She has sung roles with the Santa Fe Opera, the Texas Opera Theater of Houston Grand Opera, Opera Company of Boston, the Oswego Opera, and Salisbury Lyric Opera. Ms. Kelley is also an active concert soloist,

and has appeared with many of the nation's finest ensembles, including the Boston-area groups Banchetto Musicale, Harvard-Radcliffe Chorus, Newton Choral Society, and Nashua Choral Society. Ms. Kelley also appeared as a soloist with H&H in the 175th Jubilee performance of Vivaldi's *Gloria.*

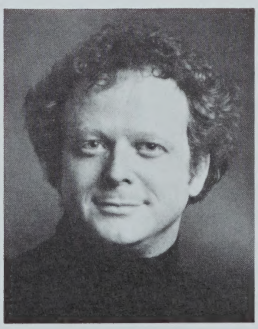
GREGORY CROSS, TENOR



This is Gregory Cross's first performance with H&H. Last season he debuted at Carnegie Hall with Opera Orchestra of New York, and at New York City Opera and Greater Miami Opera. This season, he will appear in productions of *Le nozze di Figaro* and *Der Rosenkavalier* at the San Diego Opera and as Tamino at the Greater Miami Opera. He has performed with the Opera Theater of St. Louis, the Juilliard Opera Center, the Aspen Opera Center, and the Theatre du Chatelet in Paris. Mr. Cross was a finalist in the Metropolitan Opera 1988 National Auditions, a member of the Santa Fe Opera's apprentice program, and a fellow at the Aspen Opera Theatre.

DAVID EVITTS, BARITONE

David Evitts enjoys a wide-ranging career as an orchestral and operatic soloist. He recently portrayed Bartolo in Boston Opera Theater's production of *The Marriage of Figaro,* which was broadcast on PBS's "Great Performances" last year. He has appeared with the National Symphony Orchestra, the Boston, Detroit, Milwaukee, and Baltimore symphony orchestras, and the Los Angeles Philharmonic. He has appeared with Christopher Hogwood and the National Symphony Orchestra, as well as with H&H in 1987, in the Mozart *Requiem,* and performed with H&H last winter in acclaimed performances of Haydn's *The Seasons.* He has recorded for Sine Qua Non, Nonesuch, CBS Masterworks, and Vox Cum Laude.



Mozart: Symphony No. 40 (K.550), Requiem (K.626)

Among the most impressive of Mozart's astonishing creative feats is his composition, within six weeks in the summer of 1788, of his last three symphonies, each of which has a character and mood all its own. The G-minor symphony was completed on July 25; we have no record that it was ever performed in Mozart's lifetime, though he is unlikely to have composed purely "on spec," and he must have anticipated some concert series on which it would be heard. It was one of the few Mozart symphonies to remain in the repertory throughout the Romantic Era, thanks largely to its "romantic" use of the minor mode, though no less perceptive a critic than Robert Schumann found in it no pathos, merely grace and charm. Today we hear, under the polish, an element of the demonic, not least for the symphony's close in G minor, when virtually all other minor-key symphonies of the day relented to offer a cheerful last movement in the major.

Symphony No. 40's romantic elements

The quiet opening is unusual, though not unprecedented. Most symphonies opened with a *coup d'archet*, a strong downbow in the strings to help everybody start together (the performances were conductorless) and to establish the home key in no uncertain terms. In K.550, the hushed rustling leads us into the middle of things almost before we know it, and the main theme emphasizes a falling semitone, an age-old expression of yearning. Part of the unsettled effect of the first movement comes from Mozart's masterly control of the interlocked phrase structures, so that, for example, at the end of the development, the violins are already playing the long upbeat to the opening phrase while the winds are approaching the cadence. We expect the second theme, first heard in the major mode, to be recapitulated in G major, but Mozart chooses to bring it back in G minor, thus confirming a particularly dark mood.

The elaborate sonata-form slow movement, in E flat, is filled with passing chromatic figures and melodic sighs, linking it to the expressive world of the first movement. The Menuetto, ostensibly a dance genre, is much too severe to suggest dancing at all; only the contrasting Trio, in the major mode, offers a brief respite from the prevailing chromatic character. The last movement, like the first, ends in G minor, a very rare case at a time when the minor was regarded as unstable and generally avoided at the end of a piece. Mozart builds the development almost entirely out of the movement's opening figure (arpeggiating the minor triad), leading into daring harmonic realms before whirling home to the recapitulation, which stays resolutely in G minor. Grace and charm (as Schumann noted) are indeed present, but Mozart offers obsessive energy and passion, too.

Symphony No. 40 was one of the few Mozart symphonies to remain in the repertory throughout the Romantic era, largely due to its "romantic" use of the minor mode.

The "gray messenger"

Sometime early in the summer of 1791, a mysterious visitor, "a gray messenger," offered Mozart 50 ducats as the first half of a commissioning fee to compose a Requiem. Mozart accepted because he needed the money, but the strange incident and his own ill health conspired to make him unduly morbid. At times he took the "gray messenger" to be some sort of emissary of death. Actually the messenger was an agent for one Count Walsegg-Stuppach, who demanded secrecy because he intended to perform the Requiem in memory of his wife and to pass it off as his own composition.

Mozart began to be obsessed with the notion that he was writing the work in preparation for his own death, and he even raved that he had been poisoned himself (from which delusions arose the legend that his "rival" Salieri had in fact poisoned him, a tale that has been thoroughly disproved on many occasions, but keeps popping up nonetheless). His health grew more precarious, though by December 3 he felt well enough to talk of getting up. The following day he took a serious turn for the worse. Evidently, during his last hours, he discussed his plans for the Requiem with his pupil Franz Xaver Süssmayr; not long after, he lost consciousness and died an hour after midnight, early on December 5, eight weeks short of his 36th birthday.

An incomplete masterpiece

Mozart had written only the opening Introit in full score, but he had substantially completed the Kyrie. He had drafted most of the long Sequence (Dies irae, etc.), and the Offertory with complete choral part, bass line, and a few essential indications for the orchestration. Only the end of the Sequence, the Lacrimosa, remained a fragment, broken off eight measures into the choral part after a powerful crescendo on a rising chromatic line in the soprano.

Constanze, who badly needed the rest of the

commissioning fee, sought another composer who could finish the Requiem and pass it off as Mozart's. First Joseph Eybler worked on it, filling out the finished passages of the Dies Irae movements; but he gave up when it came to composing entirely new material. Constanze settled on Süssmayr who recopied the entire manuscript, wrote his own orchestration of the Dies Irae movements, and completed the work, possibly — though documentation is totally lacking — on the basis of sketches left by Mozart, or of oral instructions given before his death.

Mozart began to be obsessed with the notion that he was writing the Requiem in preparation for his own death, and even raved that he had been poisoned.

"TO GIVE THE WORK GREATER UNIFORMITY"

The Sanctus, Benedictus, Agnus Dei, and Communio seem to be Süssmayr's work. By the time the Requiem was finally published as Mozart's in 1800, rumors had long circulated about the complicity of other composers in its composition. At the publisher's request, Süssmayr explained that everything from the verse "judicandus homo reus" (the third line of the Lacrimosa) was his own, though it had been his idea to repeat Mozart's Kyrie fugue in the closing communion "to give the work greater uniformity." Whether or not this decision grew out of conversations with Mozart regarding the overall design of the score, it was, in any case, a normal procedure in Viennese Mass compositions of the day.

Süssmayr was not Constanze's first choice to finish her husband's score, so we should be wary of putting too much stock in his claims of special information not available to others in the Mozart circle. Still, it was his pious labors on behalf of his "unforgettable teacher" that have made it possible for us to hear performances of Mozart's last musical conception. But his work has been severely criticized, and several hands have attempted to "purify" Mozart's score. The most thorough-going of these essays came from Richard Maunder, who omitted Süssmayr's Sanctus, Osanna, and Benedictus (though they will be included in this performance) and revised the remainder. The "missing" movements will be performed here in Süssmayr's completion, to give the full traditional Requiem text.

GREAT HEIGHTS OF POWER AND DRAMA

However much we may wish that Mozart had lived to complete the entire Requiem — and many other works after it — we can at least be grateful for Süssmayr's assiduous devotion. The Requiem is a work of somber beauty, dark in color, but rising to great heights of power and drama (as in the first two line of the Lacrimosa, probably the last notes he ever penned), and soaring with the ineffable grace that was Mozart's, yet clearly filled, as well, with the commitment of immediate and urgent personal expression.

—Steven Ledbetter

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

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Choral Text: Mozart Requiem

I. Introitus
Requiem æternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi redetur votum in Jerusalem. Exaudi orationem meam. Ad te omnis caro veniet.

II. Kyrie eleison
Kyrie eleison; Christe eleison.

III. Sequenz
Dies iræ, dies illa solvet sæclum in favilla, teste David cum Sibylla. Quantus tremor est futurus, quando judex est venturus cuncta stricte discussurus.

Tuba mirum spargens sonum per sepulchra regionum coget omnes ante thronum. Mors stupebit et natura, cum resurget creatura judicanti responsura. Liber scriptus proferetur in quo totum continetur, unde mundus judicetur. Judex ergo cum sedebit quidquid latet apparebit, nil inultum remanebit. Quid sum miser tunc dicturus? Quem patronum rogaturus? Cum vix justus sit sicurus.

Rex tremendæ majestatis qui salvandos salvas gratis, salva me, fons pietatis.

Recordare, Jesu pie, quod sum causa tuæ vitæ, ne me perdas illa die. Quarens me, sedisti lassus redemisti crucem passus; tantus labor non sit cassus. Juste judex ultionis, donum fac remissionis ante diem rationis. Ingemisco tamquam reus, culpa rubet vultus meus, supplicanti parce, Deus. Qui Mariam absolvisti et latronem exaudisti, mihi quoque spem dedisti. Preces meæ non sunt dignæ: sed tu bonus fac benigne, ne perenni cremer igne. Inter oves locum præsta et ab hædis me sequestra, statuens in parte dextra.

Confutatis maledictis, flammis acribus addictis, voca me cum benedictis. Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.

Lacrimosa dies illa qua tesurget ex favilla, judicandus homo reus: huic ergo parce Deus. Pie Jesu, Domine, dona eis requiem.

Amen.

I. Introit
Lord, grant them eternal rest, and let the perpetual light shine upon them. Thou shalt have praise in Zion, oh God, and homage shall be paid to Thee in Jerusalem. Hear my prayer. All flesh shall come before Thee.

II. Kyrie eleison
Lord, have mercy upon us; Christ, have mercy upon us.

III. Sequence
This day, this day of wrath shall consume the world in ashes, as foretold by David and the Sibyl. What trembling there shall be when the judge shall come to weigh everything strictly.

The trumpet, scattering its awful sound across the graves of all lands, summons all before the throne. Death and nature shall be stunned when mankind arises to render account before the judge. The written book shall be brought in which all is contained whereby the world shall be judged. When the judge takes his seat all that is hidden shall appear, nothing will remain unavenged. What shall I, a wretch, say then? To which protector shall I appeal when even the just man is barely safe?

King of awful majesty, who freely savest those worthy of salvation, save me, fount of pity.

Remember, gentle Jesus, that I am the reason for Thy time on earth, do not cast me out on that day. Seeking me, Thou didst sink down wearily, Thou hast saved me by enduring the cross, such travail must not be in vain. Righteous judge of vengeance, award the gift of forgiveness before the day of reckoning. I groan, like the sinner that I am, guilt reddens my face, Oh God, spare the supplicant. Thou, who pardoned Mary and heeded the thief, hast given me hope as well. My prayers are unworthy, but thou, good one, in pity let me not burn in the eternal fire. Give me a place among the sheep and separate me from the goats, let me stand at Thy right hand.

When the damned are cast away and consigned to the searing flames, call me to be with the blessed. Bowed down in supplication I beg Thee, my heart as though ground to ashes: help me in my last hour.

Oh this day full of tears when from the ashes arises guilty man, to be judged: Oh Lord, have mercy upon him. Gentle Lord Jesus, grant them rest.

Amen.

IV. Offertorium
Domine Jesu Christe, Rex gloriæ, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu: libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum: sed signifer sanctus Michæl representet eas in lucem sanctam, quam olim Abrahæ promisisti, et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus, tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam, quam olim Abrahæ promisisti et semini ejus.

V. Sanctus
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt cæli et terra gloria tua. Osanna in excelsis.

VI. Benedictus
Benedictus qui venit in nomine Domini. Osanna in excelsis.

VII. Agnus Dei
Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

VIII. Communio
Lux æterna luceat eis, Domine. Cum sanctis tuis in æternam, quia pius es. Requiem æternam dona eis, Domine, et lux perpetua luceat eis.

Cum sanctis tuis in æternam, quia pius es.

IV. Offertory
Lord Jesus Christ, king of glory, deliver the souls of the faithful departed from the pains of hell and the bottomless pit. Deliver them from the jaws of the lion, lest hell engulf them, lest they be plunged into darkness; but let the holy standard-bearer Michael lead them into the holy light, as Thou didst promise Abraham and his seed.

Lord, in praise we offer to Thee sacrifice and prayers, do Thou receive them for the souls of those whom we remember this day: Lord, make them pass from death to life, as Thou didst promise Abraham and his seed.

V. Sanctus
Holy, holy, holy, Lord God of hosts, heaven and earth are full of your glory. Hosanna in the highest.

VI. Benedictus
Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

VII. Agnus Dei
Lamb of God, that takest away the sins of the world, grant them rest. Lamb of God, that takest away the sins of the world, grant them eternal rest.

VIII. Communion
May eternal light shine upon them, O Lord with Thy saints forever, for Thou art good. Lord, grant them eternal rest, and let the perpetual light shine upon them.

With Thy saints forever, for Thou art good.

Orchestra

Violin I
Daniel Stepner, *concertmaster*
Kinloch Earle
Anne Black
Judith Eissenberg
Gerald Itzkoff
Jane Starkman
Dianne Pettipaw
Julie Leven

Violin II
Linda Quan, *principal*
Clayton Hoener
Danielle Maddon
Mark Beaulieu
Lena Wong
Anne Marie Chubet

Viola
David Miller, *principal*
Laura Jeppesen
Barbara Wright
Scott Woolweaver

Cello
Karen Kaderavek, *principal*
Alice Robbins
Jan Pfeiffer

Bass
Thomas Coleman, *principal*
Sue Yelanjian

Flute
Christopher Krueger

Oboe
Stephen Hammer, principal
Marc Schachman

Clarinet/Bassett Horn
Eric Hoeprich, *principal*
Diane Heffner

Bassoon
Andrew Schwartz, *principal*
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Horn
Lowell Greer, *principal*
Richard Menaul

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John Finney

Chorus

John Finney, Chorusmaster

Soprano
Gail Abbey
Roberta Anderson
Marilyn Bulli
Jean Danton
Dale Edwards
Rachel Hersey
Silvia Irving
Sharon Kelley
Denise Konicek
Sandra LaBarge-Neumann
Margaret O'Keefe
Anna Soranno

Alto
Luz Bermejo
Susan Byers
Pamela Dellal
Jeanne McCrorie
Susan Trout
Mary Ann Valaitis
Ethelwyn Worden

Tenor
William Cutter
Phillip Kidd
Paul Kirby
Rockland Osgood
Mark Sprinkle
Thomas Yanok

Bass
Jonathan Barnhart
Peter Gibson
Hermann Hildebrand
John Holyoke
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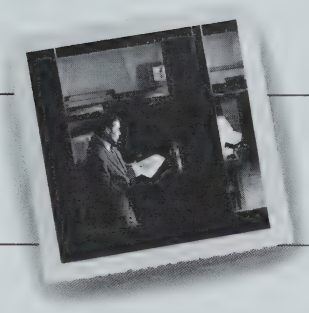

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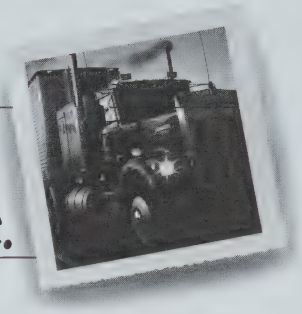

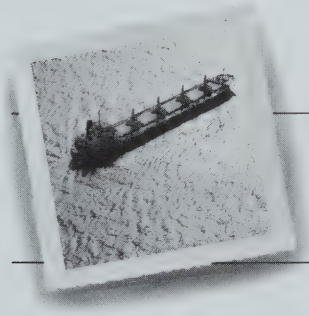

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March 20, 1992 at 8 p.m.
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Christopher Hogwood conducting.

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